

WASHINGTON TIMES SPECIAL SUPPLEMENT FOR GALA MUSIC WEEK

Central Figures in Washington's First Great Music Week Celebration



CONCERTS

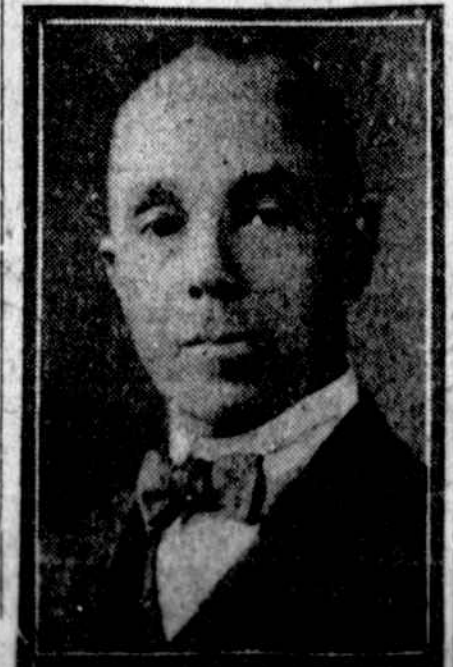
THE SEEGER IN RECITAL.
The concert to be given by Constance Seeger, violinist, and Charles Seeger, pianist-composer, tomorrow (Friday) afternoon at 4:30 in the Belasco Theater will present the following program of the classics, the old formalists of romance days, of the iconoclasts and other moderns:
Program: "Sonata" E minor (J. S. Bach); "Le Bavelet Flottant" (Fr. Couperin); "Chanson Louis XIII" and "Favanne" (Louis Couperin); "Gavotte" (Maurice Strakosky); "Nocturne" E flat (Chopin); "Moment Musical" (Schubert); "Berceuse" (Faure); "Hungarian Dance" (Brahms); "Petit Poucet" (Ravel); "Polka" and "Andante" (Strakosky); "Grave" and "Allegro" from Sonata, D major (Seeger).
Intermission: Some remarks on "Trailing Music" by Prof. Seeger. Closing number, "Larghetto" and "Allegro," from Sonata, D major (Handel).

COVENANT CHOR DISBANDS.

The large solo and chorus choir of the Church of the Covenant, under the direction of Sydney Lloyd Wrightson, disbanded after the services last Sunday, as is their custom during the summer months. They will begin their next season on the first Sunday in November, the Evening Choir resuming rehearsals the first Wednesday evening in October. The music for the Church of the Covenant, during the summer, will be given in the evening by Richard Lorieberg, cellist; Estella Thomas, violinist; Claude Robinson, organist; and W. S. Blanchard, precentor, with soloists.
On the first Sunday evening in June, Miss Bolln, soprano, will be the soloist, and she will sing during July and September. Herman Fakler, baritone, will be soloist during the remainder of June, and in the months of August and October. There will be no Sunday afternoon services until the first Sunday in November.

Your harmony may perfect the choir, your discord shatter it.

BENJAMIN WASHINGTON,
Chairman executive committee on colored activities.



Reading from left to right: 1. Mrs. Giles Scott Rafter, chairman finance committee; 2. Dr. Hamlin Cogswell, director of music, public schools; 3. Robert Lawrence, organizing director; 4. Dr. Frank W. Ballou, representing public schools; 5. Miss Cecil B. Norton, general secretary community centers, public schools; 6. Hon. James T. Lloyd, chairman executive committee; 7. Miss Alice Pollock, secretary executive committee; 8. Mrs. Warren G. Harding, chairman honorary committee; 9. Dr. Abram Simon, president of the Board of Education; 10. Monsignor Thomas, representing parochial schools; 11. John Poole, treasurer of the Music Week fund; 12. Mrs. Calvin Coolidge, vice chairman honorary committee; Dr. William M. Collier, representing private schools.

MUSIC WEEK Has Far Exceeded All Expectations

—in the vastness of its proportions. The 50,000 OFFICIAL PROGRAMS distributed throughout the community proves this. ALL EVENTS of MUSIC WEEK are FREE. A deficit exists. The committee needs voluntary contributions to meet expenses incurred.

MUSIC WEEK IS FOR YOU! Don't let "George" do it. YOU do it. Send a DOLLAR.

Mail Contributions to
Music Week Committee

JOHN POOLE, Treasurer, Federal National Bank

Where the soul of music enters,
human hearts are joining in wonderful accord.

As streams take hue from shade and sun,
As runs the life, the song will run.
—Meredith.

The world does not see that music
is a revelation, sublimer than all wisdom,
than all philosophy.—Beethoven.

Music is, for certain among us,
more than a pleasure; it is a necessity.—Romain Rolland.

ST. PATRICK'S CHOR CONCERT.

The mixed choir of St. Patrick's Catholic Church gave an unusual costume concert last week at Carroll Hall, under the auspices of St. Patrick's Sodality. Miss Jennie Glennan, director of the choir, chose a delightful cantata, an Irish story of "Phaughrig Crohoore" (Patrick Connor) set to music by Sir Charles Villiers Stanford.

With the bright colors of the costumes of the maids of Ireland making the stage scene most attractive, the choir sang this dramatic poem with fine roasting effect, and one got the contrast of drama and humor in the story delightfully. The choral work was clean cut, alive, and again softly harmonious with both the feeling and the humor of the Irish.

The solos were effectively given, or rather the recitatives by the solo voices, by the solo quartette consisting of Edna Hillyard Howard, soprano, Carolyn Manning, contralto, August Orange, tenor, and James Nolan, bass. A small orchestra of women players gave a most complete accompaniment. Significant were duets for soprano and contralto, the bass recitatives and an exquisite bit of quartette work. The Irish type "came through" deliciously at the

MRS. GABRIELLE PELHAM,
Secretary executive on colored activities.



Community Music From Recreation To Art

By C. S. Wengerd

It is unnecessary to define the meaning of community music in a city that has so much of it both during the war and since; but whether it is educational or not is a different matter.

The great influence that music had in helping to win the war is known by everybody. Song leaders were in every camp in this country, and the war camp community service and T. M. C. A. gave decided impetus to community singing all over the land. Unquestionably there was a great amount of froth in the music used during the war, but with the return of peace came a reaction, in musical circles especially, against this musical hysteria, and this reaction resulted in a more serious consideration of how we could adapt to peace time the great musical force set in motion by the war and get down to a sound and sane basis.

Washington was fortunate to have men like Peter Dykema of the University of Wisconsin and later Lieut. Hollis Edison Davenport to foster community music activities under War Camp Community Service. These men with their high ideals laid a splendid foundation and achieved much in this field. Since then Community Service Inc. has carried forward the work along very definite lines and believes that if community music is to endure permanently, it must be more than recreational in character.

To bridge the gap from recreational singing to oratorio and opera, the National Community Chorus was formed, with the definite object of teaching the correct form of chorus singing to adults, being careful not to use material so difficult as to destroy the sheer joy of singing.

This chorus has been dedicated to the City of Washington and has given eight concerts, always free to the public, during the past year. At least 125,000 people have heard these concerts.

Yes, most emphatically, community music is educational, that is, if it is properly conducted. It will not live unless it is educational. But in order not to destroy the harvesting field—recreational singing—we must not attempt to force education into recreation.

FAMOUS ORGANIST TO AID IN U. VA. DEDICATION

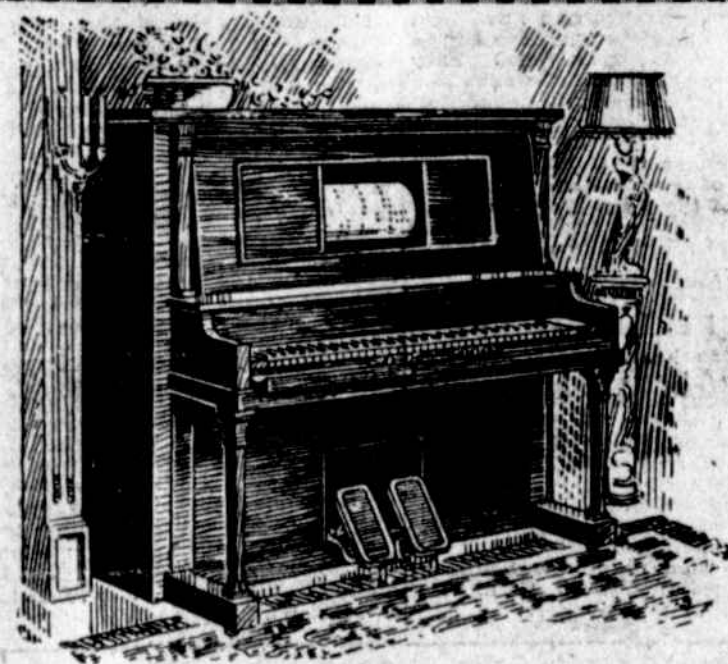
CHARLOTTESVILLE, Va., June 2.—One of the most accomplished musicians of the world has just arrived here from the Pacific slope to take part in University of Virginia's centennial celebration.

He is Dr. Humphrey John Stewart, municipal organist of San Diego, who dedicated the new McIntire Greek amphitheater on last Tuesday evening with a recital on the amphitheater's outdoor organ, largest of its kind in the East. He also plays at several other university functions.

Born in London, Dr. Stewart became a chorister and organist at the age of eleven. Before his twenty-first birthday he played in some of the most famous of London churches. The next decade brought him to America, where he played in Boston and San Francisco churches. He was solo organist at the Buffalo exposition and official organist at the Panama-Pacific exposition, founder of the American Guild of Organists and winner of the gold medal for composition in 1900. He has won fame as a composer and orchestral leader.

close, and some unaccompanied chorus parts deserve special commendation for the singers and for Miss Glennan as director. An interchange of the story, between the women's and the men's choruses was strikingly effective.

The quartette was also heard in "Carmena" (Lane-Wilson) and a good interpretation of the "Rigoletto" quartette. Carolyn Manning, contralto, put a rarely lovely and rich tone into the concerted work and her singing of two solos, with an encore, disclosed a mellowness of voice of appealing sweetness. Miss Howard sang with appreciation a song of MacFayden and the sprightly "Bon Jour, Suzon." The orchestra played an interlude.



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